THE DAILY CARMELITE

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ON PAPER WINGS

Exclusive in The Daily Carmelite

by . . . FREDERICK O'BRIEN

A WRITER just back from New York tells me Trotsky got forty thousand dollars for his memoirs from the *Sadevepost*. And, Max Eastman [transient Carmelite] ten thousand dollars for translating the book, and arranging the deal. Max is a Trotskian; against Stalin. Max started *The Masses* in 1913. He is a charming man and poet, and now, writes what the Reds call *boorjuice* rhyme. Once, he was a professor of philosophy at Columbia. I spent some happy days with him and his Russian wife, Eliena, sister of Krylenko, former head of the dread Chekka, or GPU, secret state police of the Soviets. We lay on the sands of the Mediterranean, and talked of all the world. Lincoln Steffens was there, Max's great friend.

¶ ¶

RICHARD WASHBURN CHILD, former ambassador to Italy, and by profession a commonplace journalist, goes about lecturing to chambers of commonness and rotarians on the need of a Mussolini in America. Who pays him? Often I've heard brokers, speculators, gamblers, big business men, tell the urgency of a dictator in our free country. They think of a dictator as simply a big dick, to do their dirty work, like an upper-office detective.

¶ ¶

IF THE Laborites hold power in England they must add to the burden of the rich, already severe: taxes of more than a fifth of all incomes, half of big estates at death, and now, a percentage of all land values, a capital tax. England, with ten millions of people beyond its power to give work and enough income, is in a sad plight. Only disarmament, the end of empire. the breaking up of all private parks. and intensive food growing, can return England to a possible balance.

¶ ¶

VASIA ANIKEEFF, the Carmel singer, I began to know personally fourteen years or so ago. Madame Ann Dare had him at her house, and I lived next door. What an upstanding Russian lad he was! He has kept his simple, honest nature, despite voice culture and success.

¶ ¶

(ED. NOTE—*Frederick O'Brien is "on the air," KPO, Thursdays at 7:30*

League of Nation Debate

The Denny-Watrous Gallery held a capacity audience last night for the debate between Perry Evans, San Francisco attorney, and Lincoln Steffens, on the subject "Is the League of Nations a Success?" Miss Mary E. Bulkley presided on behalf of the Carmel branch, the Women's International League for Peace and Freedom.

Mr. Evans, dignified, legalistic, in measured tones and without emphasis recounted the League's background, its formation and operation. His approach to the subject was factual, almost chronological, with only slight references to the psychological factors of international relations. Historical incidents were recalled to illustrate the League's processes: the Greco-Albanian frontier episode, British-Turkish differences over the Mosul oil fields—incipient war torches extinguished by the League's mediation.

The charge was made, said Mr. Evans, that the League was dominated by the major powers for their own ends, but this was not borne out by the facts. At present the balance of power on the Council of the League favored the lesser powers, which held six out of eleven seats. Protection rested in the fact that the Council could act only unanimously or not at all. Likewise, the conception of the League as an European institution was erroneous: of fifty-four member nations one-half were outside of Europe.

Included in his summary were ancillary activities of the League: plague quarantine information service, labor bureau, anti-narcotic measures—activities ,which he held were not without merit and which could be carried on only through international organization. These activities were now in the foreground, perhaps overshadowed the prime reason for the League's existence—the prevention of war. But, he felt, the principal

CONTINUED ON PAGE FOUR

Immigr-r-r-ants from North of the Tweed, wondering what it was all about at the Del Monte Dog Show.—DAILY CARMELITE PHOTO, BY TELEPHONE.

N. A. FOUR-MAN SHOW

Announcement has been made by the Carmel Art Association that a special exhibition limited to paintings by Peninsula representatives in the National Academy will be held from August tenth to twenty-fourth. The exhibitors will be Paul Dougherty, whose Academy association dates from 1906; William Ritschel (1910); Armin Hansen (1926); Arthur Hill Gilbert (1929).

AFTER a ten-day "shake-down cruise" in the evening journalistic sea, The Daily Carmelite has changed its schedule, appears this morning and henceforth as a morning paper. Prime consideration dictating the change was distribution; with the majority of readers apparently favoring post-office delivery it is obviously preferable to have the paper in the first mail of the day rather than the last, with the possibility that it will not be called for until the next day. News-coverage and mechanical considerations also favor the change; no important point appears against it. Ergo, we change.

Miss H Berry
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SUMMER FESTIVAL OF MUSIC
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Personalia

Edited by SALLIE LAWRENCE HUNTER

Col. and Mrs. Clair Foster are planning an early departure for their summer home at Alberni, on Vancouver Island. Col. Foster has made arrangements with other amateur wireless operators on the Coast to continue the gratuitous transmission of messages to and from service men stationed in the Phillipines and at China coast points. Correspondents have been instructed to forward their communications to a San Jose operator who will act as a clearing house, distributing the messages to various California stations. No other single station is capable of handling the volume of traffic regularly passing through Colonel Foster's hands during the months he resides in Carmel. Colonel and Mrs. Foster will return as usual in the fall.

Mrs. Elizabeth Sprague Coolidge, sponsor of the Pittsfield Festival of Chamber Music, will be guest of honor on the opening night of the Brosa String Quartette's summer engagement, June sixteenth. The performance will be followed by a reception for the musicians, Mrs. Coolidge, Mrs. J. B. Casserly, Mrs. Brosa and Mrs. Pini (whose husbands are members of the quartette) and Mr. and Mrs. Luther Brusir Marchant of Mills College. While here Mrs. Coolidge will be the guest of Mrs. Casserly who has taken the Levick house at the Highlands for the season.

Mr. Noel Sullivan, who gave a recital here last fall, has sent the committee of the Summer Festival of Music a check for one hundred dollars, with a request that a few seats be reserved in his name and that the remainder of the money be used in providing tickets for students who would benefit from the concerts but who could not ordinarily afford to attend. Mr. Sullivan recently completed alterations to a Carmel residence which he will occupy occasionally.

Mr. Perry Evans, debator with Lincoln Steffens at the Denny-Watrous Gallery last night, was the Sunday guest of Miss Mary Bulkley.

Morris Ankrum is to appear in the Pasadena Playhouse production of "Many Waters," which opens Thursday evening.

Mrs. Joseph G. Hooper, San Francisco, has opened her Carmel house for the summer.

Mrs. James K. Lynch has gone to San Francisco for two or three weeks.

WHO'S WHO IN THE ART EXHIBIT

Fourth of a Series

PAUL DOUGHERTY, lately of New York City; present address, Carmel Highlands. Marine painter. Born in Brooklyn, Sept. 6, 1877. Studied alone in Paris, London, Florence, Venice and Munich. Member S.A.A 1905, A.N.A. 1906, N.A. 1907, Natl. Int. A.L.; Lotus Club, Salma. Club 1907; A.W.C.S.; Century Assn.; N.A.C., New Society of Artists. Awards: Osborne Prize, 1905; second prize, Carnegie Intl. 1912, Inness Gold Meadl, N.A.D. 1913; Carnegie Prize, N.A.D. 1915; gold medal Pan.-Pac. Exposition, 1915; Altman Prize, N.A.D., 1918. Work: "The Land and the Sea," Corcoran Gallery, Washington; "Flood Tide," Carnegie Inst., Pittsburgh; "Moonlight Cove," Toledo Museum; "Sun and Storm," National Gallery, Washington; "Autumn Oaks," Brooklyn Inst.; "Storm Quiet," Chicago Art Inst.; "October Seas," "The Road to Cayey" and "Lake Louise," Metropolitan Museum, New York; "A Freshening Gale," Buffalo; "Coast of Cornwall," Rochester; "After the Gale," St. Louis; "Moonlit Surf," Minneapolis; five paintings in Phillips Memorial Gallery, Washington. Latest exhibit, Del Monte Galleries.

Tomorrow: M. DeNeale Morgan.

SPEEDING THE BILLS

Seeking to relieve first-of-the-month congestion in Carmel post office, the following memorandum has been issued to business firms by Postmaster W. L. Overstreet:

"To facilitate the prompt delivery of local mail, especially month-end bills and statements, business concerns are requested to ascertain from customers their post office box numbers.

"There are now seveneen hundred boxes installed, and for post office clerks, especially new ones, speed in delivery is impossible without box numbers."

SUMMER FESTIVAL

Marie Gordon, director of the Summer Festival of Music, announced today that season tickets for the Brosa's engagement will be on sale daily from two until five at the booth opposite the post office. Prices are six and eight dollars for the series of four concerts.

RAIN

The news of the week-end was—rain; in no alarming quantity but sufficient to make an impression on the reservoirs and further diminish the danger of a summer shortage.

THE DAILY CARMELITE

OFFICIAL NEWSPAPER, CITY OF CARMEL-BY-THE-SEA

J. A. COUGHLIN ..... *Editor and Publisher*
SALLIE LAWRENCE HUNTER..... *Associate Editor*
A. R. GLYDE..... *Business Manager*

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CARMEL ART ASSOCIATION 1931 EXHIBIT

By FREDERIC BURT

(Submitted in The Daily Carmelite competition.)

How do you like your landscape, sir, well done, medium or rare? The well-stocked table of the Carmel Art Association's Fourteenth Exhibition shows a preponderance of landscape in all conditions of artistic grasp and execution—and no pun on that word, mind ye. The Denny-Watrous Gallery invites you in, knowing that whatever your taste you'll find it satisfied—unless your name is Arthur Davies, of course.

While it is evident that the Association is not trying to weaken the A.P. pull of the Independent Exhibition of New York, the show is full of interest and beautifully done frames.

Enter. Bang! DeNeale Morgan slams "San Remo Hill" at you in rich color that arrests and pleases despite an arrangement of trees and shadows that tend to make the canvas spotty, don't you think? Armin Hansen likes fisher-boats—and so do we after seeing them as he does. "Before the Wind," attractive with bricky red sails, boats, men, zipping through a creamy sea—all super-varnished to a sea-spray wetness. Also fisher motor-boats in "Racing Home"—full of comfortable, free brushing of a deep ultramarine sea cream-spotted by the rushing craft. Makes one long for a place at the tiller—and the ultimate nail for that picture's wire.

Catherine Seideneck takes us into the lovely browns of Carmel Valley with "Haystack Hill." Shows a broad grasp of the hill majesty, omitting, perhaps, some of the rounded quality that makes us sing "Mammy" songs. A great advance, though, from her "Venetian Canal." Arthur Hill Gilbert chooses "Spring Hills"—well selected and pleasant greens slightly deterred in moving quality by timidity in tree detail. Another hiller is Burton Boundey with "Silent Hills," showing complete success in mixing said title with umbers and siennas. Foreground nicely cut with a water erosion.

Ferdy Burgdorff educates us in the little known color wonders of Nevada with a somewhat formalized view of "Pyramid Lake." Brilliant and at the same time crowded with pastel distance back of two startingly yellow poplars. Can Reno be in this state? My goodness! "Emerald Cove"' makes one pause to enjoy the greens George Seideneck has put into the living waters of the sea. Inviting. Take off the old land rags and hop in! Never mind the cypress-block rocks at the left—they won't scratch. C. Chapel Judson incites to aviation in "Edge of the Dunes," with a wide, gray sky, full of light, carefully done, too carefully perhaps, but with a beautiful horizon strip.

Paul Dougherty shows "In the Foothills" where a dramatic black plateau-peak keys up a colorful foreground of desert vegetation. Be more generous, Mr. Paul. A triptych of submarine life (not pole-hunting boats) by William Ritschel leaves one admiring but inarticulate even though one has been called a fish at times.

Wilma Aldrich and Edda Heath Maxwell show how landscapes may be done in miniature method if not in size. J. Vennerstrom Cannon shows a landscape and a "Point Lobos" in the once popular color vibration method that stirred Rue Raspail so violently. "Sycamores," by George Kotch, is alive with light distracted only by the weight of the twisted tree trunks. J. M. Culbertson, in "Giant Oak, Monterey" and "Spouting Rock, Point Lobos," shows that she can make oak soft and rock very hard. Even in a small canvas that center rock gives the feeling of being anchored to the center of the earth—the best rock in the show. E. B. Adams' "Carmel Mission Garden" seems overly-mission. Charlotte Morgan's "Point Lobos" starts well but seems to leave out the point. C. Chapel Judson makes "Castroville Lane" just a bit fuzzy.

Brilliant, direct, forceful interpretation marks John O'Shea's two landscapes—one where an indigo mountain shows through white-pink trees bordering a foreground brook; and the other where rugged, green hills make a nest for human dwellings in the sunny middle-ground valley. Atmosphere so clear one almost wishes the artist had given it more substance—you know. Mary Ross in "Springtime," I. Maynard Curtis in "A French Village" and Charlotte Morgan in "Barley Fields" show rumbles of color. "Gloucester Fishing Boats," by L. L. Peabody yanks us back to our first love, long ago and fur away. This artist contributes the only still life of the exhibition and renders a black vase splendidly. E. Murray shows two chalk portraits, a very good head of a negress for one and in the other makes a Purple Papa of Charles Howland. The only other portrait is by Richard Taggart, who suspended the gell's head in air, jis to be dif.

Nice show—*but*, where are the other branches of Carmel art? Etchers, sculptors, crafts.

No a plate, a piece of stone, bronze—or even plaster. How come? They are here.

Submitting o commercialism, Carmel? Ohmigawt, *No!* Go and read Emerson on the result of making a good mouse-trap in no matter what remote place.

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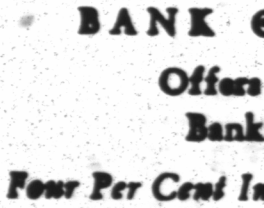

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Evans-Steffens Debate

Continued from Page One

object was attained in the very fact of the League's existence, in that there was readily available an organized means for exerting the concentrated pressure of member countries against would-be re- originally intended lines of first en- he admitted, no more than legislative or administrative bodies are perfect; it is however, the best that can be devised in the circumstances. He believed in it—in its past and in its future.

Mr. Steffens, no less dignified, but antical, anecdotal ("*I* once stopped a war —all— by — myself.") granted Mr. Evans his facts, questioned that the League was working or workable along intentionally intended lines of first endeavor—seeking out and eradicating the causes of war. For analogy he drew upon the New York police deparment: charged with a task, to all appearances performing it satisfactorily, yet behind the scenes found to be aggravating the conditions it was supposed to correct.

In origin, said Mr. Steffens, the League was President Wilson's refuge, his sector for retreat as he was beat back one by one from his Fourteen Points. (Mr. Evans, in rebuttal, asked if any of his auditors could name as many as seven of the once-famous Points. Silence. He then named offhand nine of the Points which he said had been fulfilled.) President Wilson, continued Mr. Steffens, had been outsmarted at the Peace Conference, he had been no match for Clemenceau and Lloyd-George. The League as it exists is not the League of Wilson's idealistic vision: it is a means (quoting) for France and Britan to get what they want. He had no use for the speechifying aspects of the League; as a reporter he knew something about speeches. He had been to headquarters in Geneva when the fanfare was lacking, had talked to the job-holders, the men who did the work. And he had no use for the way the work was done. "The League of Nations is a false front."

Steffens held that the League is fundamentally incapable of dealing with the basic causes of war—empire, and oil. "Support the League, yes, if you want to . . . but don't *believe* in it."

A call for questions showed a diffident attitude on the part of the audience. Four or five questions were forthcoming, however, adding to the sparkle of the discussion. The gathering was asked to render a verdict, the question being put, "Do you consider the League of Nations a going concern?" Apparently too vague for definite commitments, a second question followed, "Do you believe that the United States should enter the League?" On a show of hands this appeared to carry, but neither vote was conclusive, with less than half of the audience participating.

There was an exhilirating tone to the evening, accentuated by the marked contrast in the two speakers: Mr. Evans, the lawyer before the bench, dispassionately presenting facts as he saw them; Mr. Steffens, the Playboy of Ideas, having a good time, cynical without rancour, doubting only because he cherishes hope (for the next generation.) It was Mr. Steffens' first public appearance since his return; he was warmly welcomed.

The Carmel branch of the W. I. L. deserves thanks for arranging the evening; they should be gratified at its complete success.

PEACE CRUSADERS TO VISIT CARMEL

At the termination of the state convention, Women's International League for Peace and Freedom now meeting in Los Angeles, a motor caravan of delegates will set forth bearing petitions as part of a movement which has gained enormous proportions during recent months. The petitions, addressed jointly to the principal governments of the world, demand fulfillment of obligations assumed under the Kellogg Pact. In simultaneons circulation throughout the world, international headquarters of the League at Geneva report that signatories already total an unpredecented figure.

The motor caravan is scheduled to arrive in Monterey on June twenty-third and in all probability will reach Carmel late on the same day. The Carmel branch of the W. I. L. has plans afoot for a fitting reception to the peace crusaders.

JAPANESE PROGRAM

Motoko Hino, Japanese dancer, will present a program of ancient classical dances of Japan at the Denny-Watrous Gallery Friday and Saturday of this week. She will be accompanied by the native Japanese instrument, the *shamasen*.

EDWARD WESTON
PHOTOGRAPHER

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